



OKA
FOR



Everything a printer, a developer, or a new hire needs. Nothing else.

01	THE ESSENCE	03	02	THE MARK	04
03	LOCKUPS	05	04	COLOR	07
05	TYPOGRAPHY	10	06	VOICE	11
07	MOTION + DIGITAL	12	08	IN THE WORLD	16

Why chapters: each one is sent alone. The label printer gets Color. The developer gets Motion. Nobody reads a brand book cover to cover, so every chapter stands on its own.

The imprint. Ink pressed into paper, meant to be held.

June designs backwards. The mark is drawn to survive a rubber stamp, a tote bag, a 16 pixel favicon. Then, and only then, it earns a screen. Everything in this book follows from that order.

POSITIONING

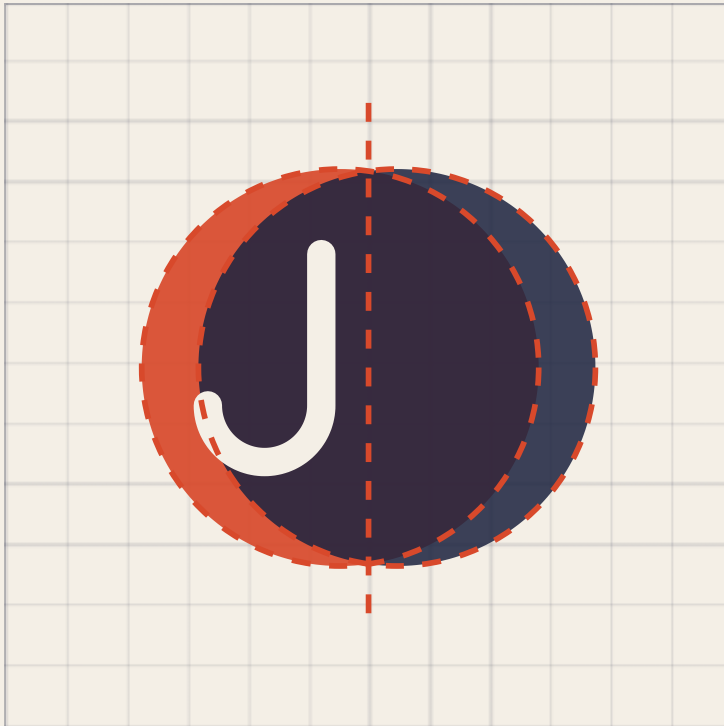
If an identity does not work as one color on rough paper, it does not work.

PERSONALITY

Bold. Tactile. Warm. Craft-obsessed. Loud work, calm process.

THE MARK · CONSTRUCTION, CLEAR SPACE, MINIMUM SIZE, MISUSE

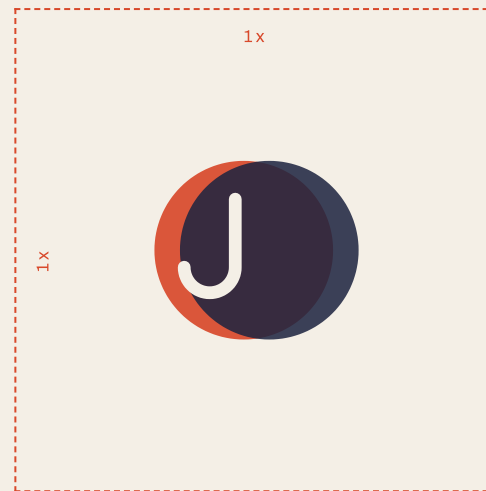
CONSTRUCTION



Unit x = one grid module (1/8 of the mark width). Two equal circles, radius 21 units, centers offset 6 units = 0.75x: the two passes of a print run. The J counter hangs 12 units from the overlap.

Why two passes: every Okafor identity is proofed as a print run before it touches a screen. The mark carries the method.

CLEAR SPACE + MINIMUM SIZE



Clear space: one circle radius on all sides. Nothing enters it, ever.



Minimum: 16px on screen, 6mm in print.

MISUSE · NEVER DO THESE





PRIMARY · ON PAPER



REVERSED · ON INK



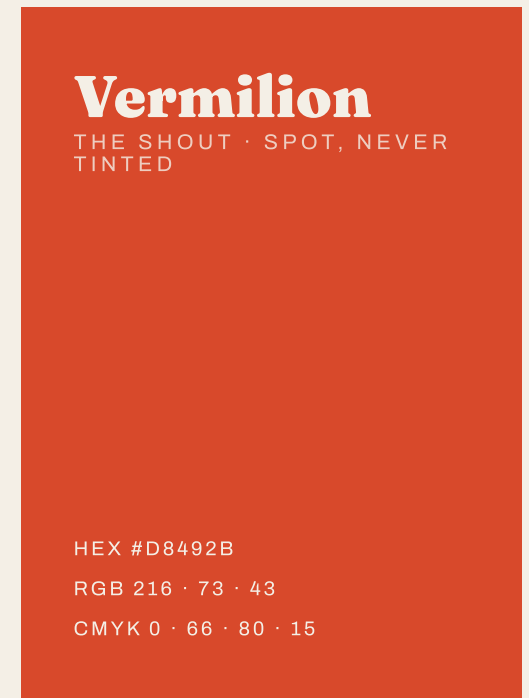
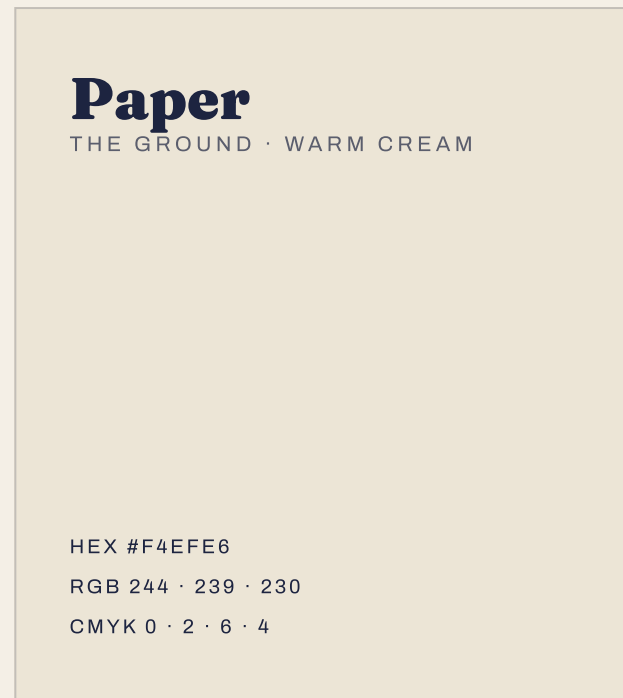
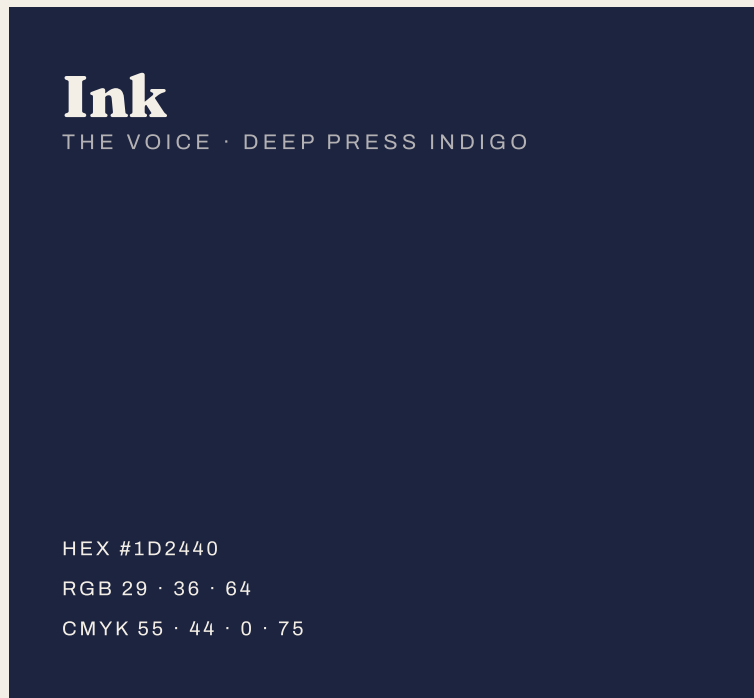
ONE COLOR · STAMP AND DEBOSS

The one color lockup is the acid test: it is the version that lives on rubber stamps, debossed folders and kraft bags. If a layout only works with the two pass mark, rework the layout.

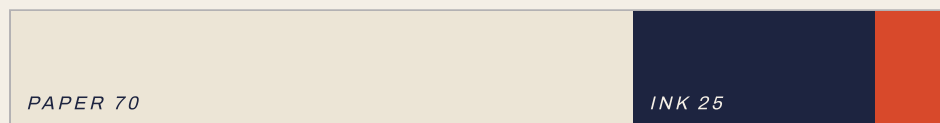


IF IT DOES NOT WORK IN ONE COLOR ON ROUGH PAPER, IT DOES NOT WORK

THE PALETTE · THREE INKS, LIVED IN



PROPORTIONS OF USE · 70 / 25 / 5



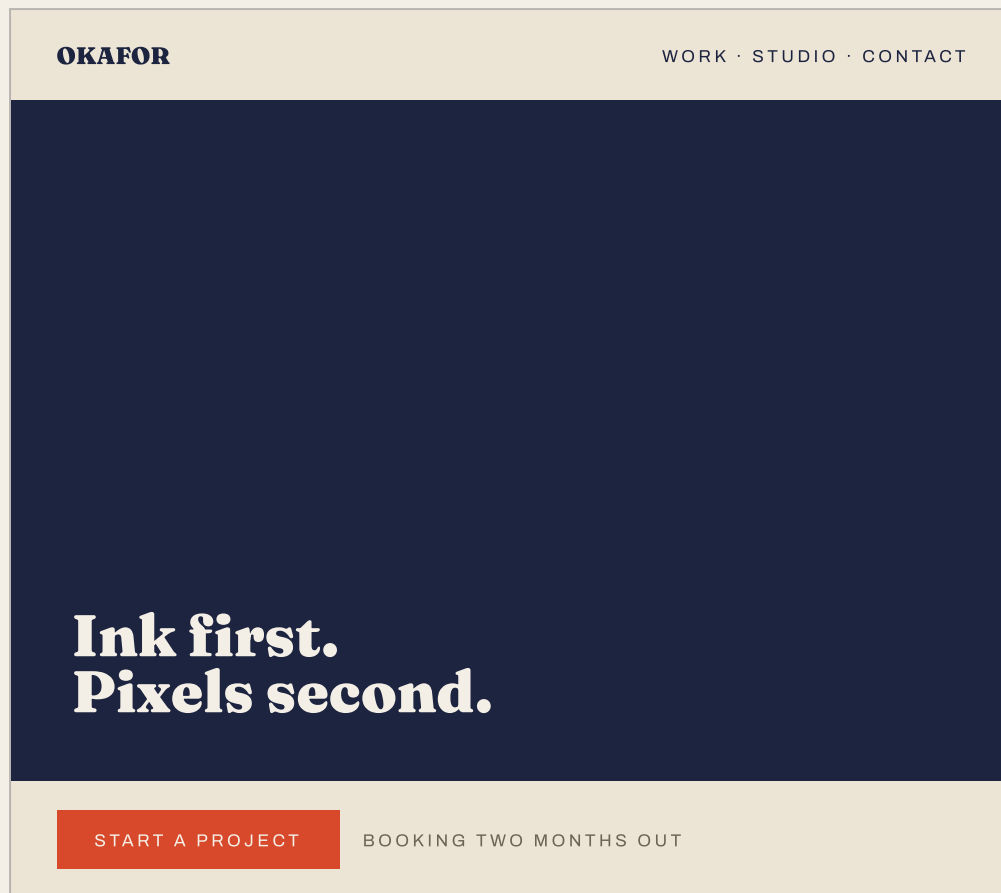
INK RAMP · SCREENS ONLY, PRINT STAYS SOLID



Why three inks and a 5 percent shout: risograph presses charge per drum, so June designs to the constraint that made her. Vermilion is a spot color because tints die on kraft. Example: on the Marrow label, vermillion appears exactly once.

COLOR IN CONTEXT · THE PALETTE AT WORK, AND THE PAIRINGS

ONE LAYOUT, ALL THREE INKS



PAIRINGS · WHAT PASSES, WHAT IS FORBIDDEN



Why the two kills: vermilion and ink sit too close in weight; the pair reads muddy at any size. The mark is the single exception, because its passes overlap by design.

**Pressed,
not printed.**

Aa

FRAUNCES · BLACK · OPTICAL 144
THE DISPLAY VOICE

DISPLAY · FRAUNCES BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

CAPTION · ARCHIVO EXPANDED

SOURDOUGH · SAT MARKET · E8 · SMALL BATCH 041

TEXT · ARCHIVO REGULAR

The label is read at arm's length in bad light by someone holding a basket. It gets one job: say the name, say it warmly, get out of the way.

Hero 72+

Pressed

Head 40

Pressed

Sub 24

Pressed

Why Fraunces: it was cut for ink spread, so the troughs hold at poster size and on kraft.

Substitutes when fonts are unavailable: Georgia for display, Arial or Helvetica for text. Never substitute the display face with a geometric sans.

SAY IT LIKE THIS

Pressed, not printed.

SHORT, PHYSICAL, CERTAIN

Forty two identities. Zero templates.

NUMBERS AS PROOF, NO ADJECTIVES

Booking two months out.

SCARCITY STATED PLAINLY

NEVER LIKE THIS

~~We craft bespoke brand experiences!~~

~~AGENCY FILLER, EXCLAMATION~~

~~Elevate your visual storytelling journey.~~

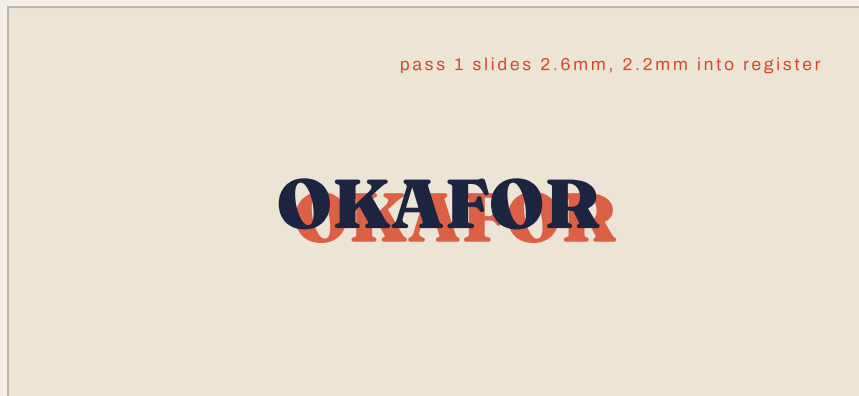
~~SAYS NOTHING, MEANS NOTHING~~

~~Passionate about pixel perfection.~~

~~PIXELS COME SECOND HERE~~

MOTION · HOW THE BRAND MOVES

THE SIGNATURE · MISREGISTRATION, THEN REGISTER



Why: on a press the second pass never lands perfectly on the first; things arrive slightly off, then settle true. Every entrance in the identity is that moment. Example: the site hero prints the wordmark exactly this way.

EASING + DURATION SCALE

`press-ease: cubic-bezier(.16, 1, .3, 1)`

Fast strike, soft settle, like a platen. No bounce, no elastic, no linear.

150MS



MICRO · HOVER, FOCUS, COPY TICK

450MS



MOVE · REVEALS, CARDS, THEME FLIP

1100MS



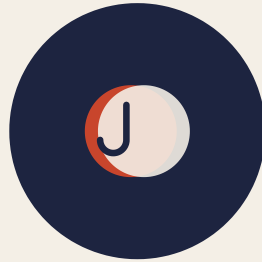
SIGNATURE · THE
MISREGISTRATION PRINT

Reduced motion: every move collapses to a plain fade. The brand respects the reader's settings the way it respects paper grain.

DIGITAL SMALLS · THE MARK AT STAMP SIZE, PROVEN



FAVICON · 16, 32, 64



AVATAR · REVERSED ON INK



APP ICON · ONE COLOR ON
VERMILION



SOCIAL BANNER CROP · SAFE ZONE

Why this page exists: the mark was drawn at stamp size, and the 16 pixel favicon is the proof.
If a new application is smaller than 16 pixels, use the vermilion circle alone.



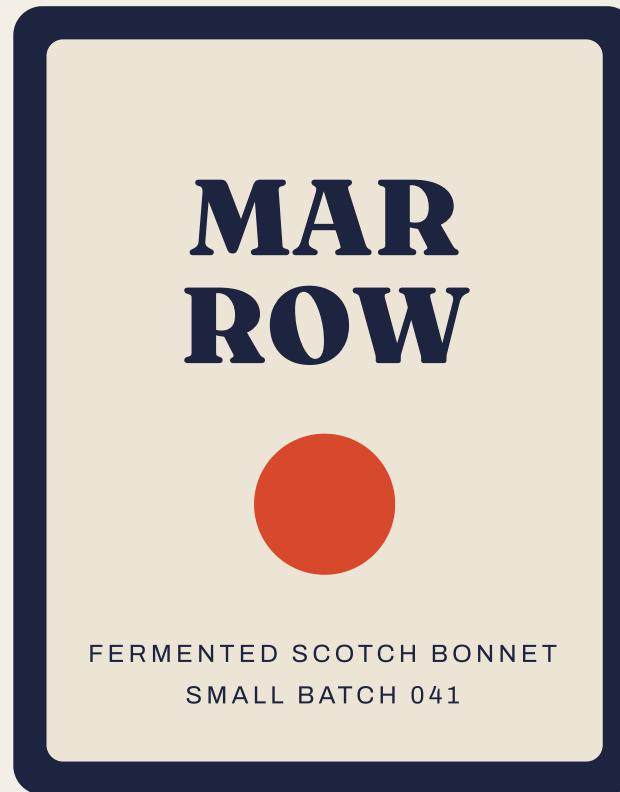
ACCESSIBILITY · MEASURED, NOT ASSUMED

PAIRING	SAMPLE	CONTRAST	VERDICT
Ink on Paper	Aa	13.3:1	AAA · body text anywhere
Paper on Ink	Aa	13.3:1	AAA · body text anywhere
Vermilion on Paper	Aa	3.8:1	AA large · display 24px+ only
Paper on Vermilion	Aa	3.8:1	AA large · display 24px+ only
Vermilion on Ink	Aa	3.5:1	Forbidden for text · mark art only
Ink on Vermilion	Aa	3.5:1	Forbidden for text · mark art only

Why it is printed here: the site checks these live (the kit page shows AA per swatch), and this table is the frozen edition of that check. A pairing not on this table has not been approved.



HEARTH BAKERY · RISO POSTER, 2 COLOR



MARROW · HOT SAUCE LABEL SYSTEM



NIGHT CAP · MARKET TOTE, HAND STAMPED

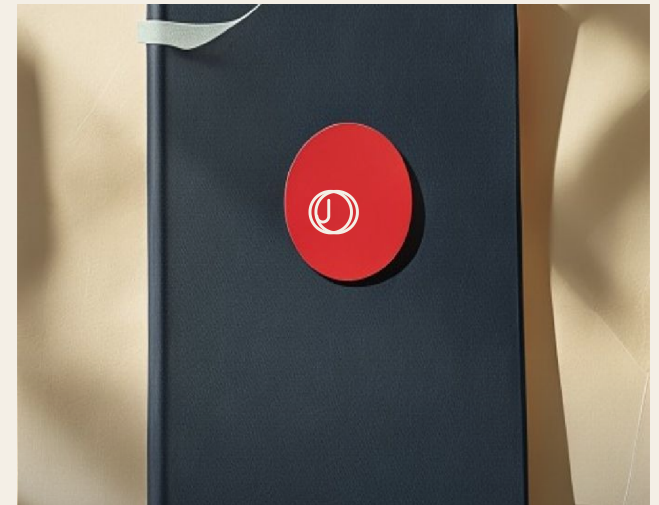
THE PACKAGING SUITE · SIX VESSELS, ONE MARK



01 · THE PRINT TUBE



02 · THE CARD



03 · THE FOLDER



04 · THE COFFEE BAG



05 · THE SAUCE JAR



06 · THE MARKET TOTE

```
:root{
  --color-primary: #1d2440; /* ink */
  --color-accent: #d8492b; /* vermilion */
  --neutral: #f4efe6; /* paper */
  --font-display: "Fraunces";
  --font-text: "Archivo";
  --radius: 10px;
  --ease-out: cubic-bezier(.16,1,.3,1);
}
```

brand.css · brand.tokens.json
okafor-mark.svg · packaging suite
all ship beside this book.

STUDIO

June Okafor Peckham, London SE15

STUDIO@JUNEOKAFOR.EXAMPLE

